

The Book Club of California
Quarterly News-Letter

Volume LXII

Number 3

Summer 1997



James H. Carson's Early Recollections of the Mines
by Douglas Pepin

A William Morris Diary II
by Peter Stansky

Central Park Press Ephemera
by Richard H. Dillon

Gifts & Acquisitions

Serendipity

Elected to Membership

The Oscar Lewis Award, 1998

The Book Club of California

Founded in 1912, The Book Club of California is a non-profit organization of book lovers and collectors who have a special interest in Pacific Coast history, literature, and fine printing. Its chief aims are to further the interests of book collectors and to promote an understanding and appreciation of fine books.

The Club is limited to 1,000 members. When vacancies exist, membership is open to all who are in sympathy with its aims and whose applications are approved by the Board of Directors. Regular membership involves no responsibilities beyond payment of the annual dues. Dues date from the month of the member's election. Regular membership is \$55; Sustaining \$75; Patron \$150.

Members receive the *Quarterly News-Letter* and all parts of the current Keepsake series. They have the privilege, but not the obligation, of buying Club publications, which are limited, as a rule, to one copy per member. Members may purchase extra copies of Keepsakes or *News-Letters*, when available. Membership dues (less \$17.50 in each membership category) and donations, including books, are deductible in accordance with the Internal Revenue Code.

DIRECTORS & OFFICERS

Joanne Sonnichsen, *President* Peter Hanff, *Vice-President*
John P. Crichton, *Secretary* John W. Borden, *Treasurer*
Ann Whipple, *Executive Secretary*
James G. Nance, *Membership Secretary*

Directors whose terms expire in 1997:

John F. Class Joanne Sonnichsen Peter Stansky
Daniel G. Volkmann, Jr. David C. Weber

Directors whose terms expire in 1998:

Robert Chandler Earl Emelson Warren Heckrotte
Vincent Lozito Alexandra Post

Directors whose terms expire in 1999:

Peter Hanff Michael Harrison Nancy Hoyt
Gary Kurutz Louise Moises

COMMITTEE CHAIRMEN

Book Club Grants: Peter Stansky
Exhibits: Jack Maclean
House: Ethel Crockett Aldridge, Madeleine Rose
Library: Albert Sperisen
Membership: John Class, Earl Emelson, Vincent Lozito
Personnel: John Crichton
Planning: Harry Goff
Public Programs: Louise Moises, Hugh Tolford
Publications: Gary Kurutz
Quarterly News-Letter: Robert Chandler
Ann Whipple, *Managing Editor*

The Oscar Lewis Award in Western History and Fine Printing: Harold Wollenberg

Copyright 1997 by The Book Club of California, 312 Sutter Street, Suite 510, San Francisco, California 94108-4320. Hours: Monday 10-7, Tuesday through Friday 10-5. Telephone 415 781-7532 or toll-free 800 869-7656; Fax 415 781-7537; CompuServe 74503,22. This issue of the *Quarterly News-Letter*, composed in QuarkXPress, is set in Monotype Poliphilus and Blado, and was designed and printed letterpress by Peter Rutledge Koch with the assistance of Richard Seibert.

James H. Carson's *Early Recollections of the Mines*

Douglas W. J. Pepin

Of all the early accounts of the California Gold Rush, few are as highly prized as James H. Carson's *Early Recollections of the Mines* (1852). Leslie Bliss pronounced it "one of the earliest works written by a pioneer and first printed in California to give both an account of the discovery of gold and an excellent description of conditions in the mines."¹ It also has the distinction of being the first book printed in Stockton.

Held in high regard in its own time,² it is today one of the rarest of the celebrated "Zamorano 80" titles. Its appearance at auction is guaranteed to command fevered interest and correspondingly breathtaking prices. Yet despite this notoriety, its history is shadowy. How many, for example, know that the book did not arise spontaneously, but grew out of a series of newspaper articles in the *San Joaquin Republican*, and if some might understand why it was styled the "second edition" when no book had preceded it, have they any good notion of just what constituted the first edition and how it appeared? And which of them might be aware of the editorial hand that in the end jettisoned fully a third of what Carson had originally written and then rearranged the rest? In the pages that follow, we will examine these events in an attempt to trace the twisted path of *Early Recollections* from newspaper copy to book.

When he arrived in Stockton in the winter of 1852, James Carson was no stranger to the Gold Country. A sergeant in the regular army,³ he had arrived in Monterey early in 1847 during the Mexican War and was on garrison duty when word of the discovery of gold reached that town. Soon overcome, like many others, by gold fever, he determined to strike out for the auriferous region, but unlike many of his fellows he seems to have obtained a furlough rather than taken French leave.⁴ He set out first for Mormon Island, but finding the ground there already picked over, made his way south, working placer deposits along the way. Near the southern border of Calaveras County he made a rich strike on what came to be called Carson Creek, a district that eventually yielded an immense treasure. The following year he organized the Carson-Robinson party which prospected the southern Sierra foothills. Sometime in 1850, Carson developed a disabling malady, which to my knowledge has never been satisfactorily diagnosed. It has been styled "rheumatism,"

but that is so vague as to be valueless. Whatever the nature of his disease, he was hospitalized in Monterey for eighteen months (or perhaps a year; accounts vary), a lengthy period even by the relaxed standards of the day. Apparently for purposes of recuperation, he left the coast and reached Stockton early in 1852, evidently lodging in the State Hospital there.⁵ On January 14, the *San Joaquin Republican* carried a brief announcement of his arrival:

Mr. James H. Carson, a pioneer in California, and the discoverer of the celebrated Carson's Creek, has arrived in town. He is on his way to the scene of his early discoveries; we are sorry to say that he has been an invalid for the past 18 months, in the Monterey Hospital, and has lost the use of his speech. He has kindly consented to furnish the readers of the *Republican* with various interesting particulars in reference to the early history of the Gold Diggings.

Who had approached whom with this idea is unstated, but Carson's motives are hinted at in an acknowledgment, in which he explains that the reminiscences "have been written during the lucid hours of an invalid, for the purpose of making public...many little incidents known to but a few of the present inhabitants of California."⁶

The newspaper that Carson had agreed to supply copy to was the third to be established in the young city of Stockton and was the direct successor to the first, which had

I can help you with your cataloging needs.

BARBARA JANE LAND

I offer the following services:

Cataloging of Books, Records & Manuscripts for

Insurance, Personal or Bookselling Purposes.



770 El Camino Del Mar San Francisco, CA 94121

415 221-7707

References Available

become extinct. Only eight days after the most disastrous fire in town history had swept through the business district, the first issue of the *Republican* appeared, on May 14, 1851, under the proprietorship of George Kerr. During the period in which Carson was correspondent, the newspaper appeared twice a week, on Wednesday and Saturday, in a four-page format, but there was also a fortnightly "Steamer Edition," often on alternating Fridays, printed on cheaper paper and stripped of advertising, "for transmission to the Eastern States." "Its political course," Edward Kemble informs us,⁷ was "Democratic, sustaining the Administration from its first issue."

In a four-week period from January 17, 1852, through February 14, Carson wrote a series of personal reminiscences and historical sketches, which appeared in ten installments under the general rubric of "Early Recollections of the Mines." The parts were numbered consecutively in Roman numerals as they appeared, but bore no special titles, and each generally occupied two columns. The length of each article appears to have been determined by the space available in that issue rather than by any regard for logic or coherency. The first two installments appeared on page two, but subsequent ones were advanced to the front page, doubtless as a result of their near-instant popularity. Indeed, only four months later (May 22), the editor jubilantly proclaimed that the newspaper's circulation had doubled since Carson's reminiscences had first appeared.

Carson's effort proved an immediate success. It was a homely, endearing, though somewhat disorganized assemblage of personal experience, regional history, opinion, and prejudice. It spun out droll yarns of common life in the diggings and became the source of several timeless Gold Rush anecdotes. Carson had a well-honed sense of humor and the talent to set it to paper. From his pen comes one of the most colorful descriptions of the electrifying effect of Marshall's discovery. "Many of the old fellows," he wrote near the beginning of his narrative, "who had put the whole golden reports down as 'dod drat' humbug, had one after another gone to the mines. Some had left privately to prevent the remainder from laughing at them, while others, bordering on insanity, raved around crying for pick-axe, shovel and pan, had started off at railway speed." Initially a skeptic, Carson joined the converted when he beheld a pile of loot: "There was before me proof positive that I had held too long to the wrong side of the question. I looked on for a moment; a frenzy seized my soul; unbidden my legs performed some entirely new movements of Polka steps — I took several — houses were too small for me to stay in; I was soon in the street in search of necessary outfits; piles of gold rose up before me at every step; castles of marble, dazzling the eye with their rich appliances; thousands of slaves, bowing to my beck and call; myriads of fair virgins contending with each other for my

love, were among the fancies of my fevered imagination. The Rothschilds, Girard and Astors appeared to me but poor people; in short, I had a very violent attack of the Gold Fever. One hour after I became thus affected, I was mounted on an old mule, armed with a wash hand basin, fire shovel, a piece of square iron pointed at one end, a blanket, rifle, a few yards of jerked beef, and a bag of *penola*, and going at high-pressure mule speed for the diggin's." But Carson the humorist was equally capable of more serious writing, particularly when the target was the individual he reviled above all others, the venal politician. Civil government in California, he observed in a trenchant simile, "has been like a burlesque on an excellent play: where the people as an audience, has [sic] paid dearly for a shadow of the substance." ⁸

The editor of the *Republican* could only have been pleased with the popular reception, and he quickly enlarged Carson's commission:

THE TULARE VALLEY — Mr. Carson, whose "Early Recollections of the Mines" have attracted so great an interest, is preparing for this newspaper a series of papers on the topography and resources of the Tulare Valley. (February 14)

The first of these appeared in the February 25th issue, accompanied by an announcement:

'THE TULARE PLAINS' — On our first page will be found No. 1 of Carson's papers on the Tulare Plains [San Joaquin Valley]. But little hitherto has been known of this tract of country, and we doubt not that this gentleman's observations will be read with avidity.

Like *Early Recollections of the Mines*, the *Tulare Plains* appeared in ten installments (from February 25 through March 27), each headed by a Roman numeral. There are articles on climate, soil, rivers, mineral resources, agriculture, land reclamation, irrigation. Nearly three whole articles are given to the local Indians and their customs.

"Will this valley ever be settled?" Carson asks rhetorically at the very end. "The answer is yes!" he affirms emphatically. Settled, populous, and "green with fruitful fields," humming with "the flouring mill and the factory's roar," echoing with the "whistle of the fire-horse." Peering into the next century, he concludes: "California [will] become the seat of commerce, wealth, science and art — The bright gem of the western seas." (March 27)

The proprietor of the *Republican*, who could gauge public sentiment as well as anyone, saw in all this attention a lucrative opportunity that he was not about to let slip away, and so even before the first part of the *Tulare Plains* hit the streets, a plan was underway to reissue the whole as a separate publication. The particulars were explained thus:

CARSON'S 'EARLY RECOLLECTIONS OF THE MINES'— These papers, which have so universally interested the public, are in the course of publication on a separate sheet. To them will be appended a paper on the Tulare Valley. Only a few copies will be printed, so that those persons who desire to send copies to the Atlantic States had better make immediate application to this office. (February 21)

A month then passed during which Carson's articles appeared on a regular basis, and on March 27, the same day that it published the tenth and last part of "The Tulare Plains," the newspaper carried this intelligence:

CARSON'S EARLY RECOLLECTIONS OF THE MINES AND THE TULARE VALLEY— These deeply interesting papers have been just published in a separate form, for the convenience of those who wish to transmit them to the Atlantic States. They comprise the most able and correct description of California scenes we have ever read — and will be perused with avidity by friends abroad. The Tulare Valley has, hitherto, been an unknown region; but here its rich resources, and natural beauties, have been fully described. The work may be obtained at this office, at a low price, done up in neat wrappers, for transmission by the post.

Thus was born the "first edition" of Carson's *Early Recollections of the Mines*. In no sense a book, but rather a newspaper supplement, the publication consisted of Carson's twenty articles, complete and unabridged, on three newspaper-sized sheets, six unnumbered pages, each measuring about 53 x 35.5 cm. There were five columns of text to each page. The first page is headed "Early Recollections of the Mines...By James H. Carson;" the fourth page, "Tulare Plains, by James H. Carson...San Joaquin Republican — Extra." There are no advertisements and unfortunately no indication of the price. The "neat wrappers" alluded to in the announcement evidently constituted an envelope of some type.

No one knows how many copies of this were printed — the *Republican* states variously "a few copies" and "a large edition" — but the supply, however ample, was exhausted in three days, and two months later the newspaper lamented that "now a copy cannot be obtained for love or money." What was true in 1852 is equally true today: The first separate printing of Carson's work is now excessively rare, possibly existing in only a single copy.

Carson himself had not been idle, since he had immediately begun work on what would be his last series, comprising thirteen articles. Collectively titled "Life in California," they ran from March 31 to May 29, 1852. In them he touched on all sorts of subjects: In turn, California ranchos, life in the new cities, gambling, vice, crime, trials, juries, and Judge Lynch, to name but a few.

In the meantime, as we have seen, the first edition had completely sold out, and the paper ruefully observed that it had been oversubscribed by at least five hundred individuals.⁹ With interest apparently still strong and profits yet to be made, the *Republican* must have had little difficulty in deciding what course to follow. Predictably, they announced a new, enlarged edition:

By the way, we have now in course of re-publication Mr. Carson's "Early Recollections of the Mines," "The Tulare Valley," and "Life in California," in a suitable form for transmission to the Atlantic States. Our first edition was bought up in a few days.... In order to avoid disappointment this time, persons should leave their name at this office. (April 21)

A month later, the editorialist appropriated two whole columns of text to beat the drum further. He reminded his readers that Carson's "extraordinary, truthful, and amusing papers" had first appeared in the pages of the *Republican* and that the first separate printing had been bought up in three days. The new edition would be enlarged: "In the edition now being printed, Mr. Carson's recent sketches, under the title of 'Life in California,' will be comprehended." The public wouldn't want to miss it:

Our readers must have perused these life-like pictures of scenes and characters in California, and admired them as the true reflex of affairs here, both in the early days of the gold fever, and of things as they are in the present somewhat more sober days. There is an *abandon* in the style, a peculiar choice of language, a broad humor, and a liberal soul about them, which are characteristics peculiarly Californian. It is impossible to transfer to paper the characters of scenes here, in the sober language of the *Belles Lettres* of the Eastern world — any more than you can render in plain Anglo Saxon the *conversazione* of Paris. Our scenes, to be truly presented, must appear in our language, and in our own loose and fast spirit.... We shall append to the work a correct view of Stockton.... Persons desirous of securing copies should send their names to this office. (May 22)

In contrast to the "first edition," which came off the press in little more than a month, this new, revised edition was nearly four and a half months in gestation. Not until September 8 was work far enough along that the *Republican* felt confident enough to announce it:

CARSON'S EARLY RECOLLECTIONS OF THE MINES — The interesting papers of Mr. Carson on the early history of the mines have become very popular. The first large edition was exhausted in a few days. We have now nearly completed the second edition of 3000 copies and do not think it will serve the demand of fourteen days. It will be ready on Wednesday next [September 15, 1852], wrapped in a neat cover for transmission to the Atlantic States.

The notice was repeated on September 11, after which this work disappeared from the pages of the San Joaquin *Republican*.

The self-styled "second edition" bore no physical resemblance to the first. It was not a newspaper; it was a book, although a thin one. It measured only 20.5 by 13.5 cm, contained sixty-four pages, and was bound in printed wrappers. The promised "correct view of Stockton" was lacking, but there was a folding map, C.D. Gibbes's "Map of the Southern Mines," lithographed by Quirot & Co. in San Francisco.

If the readers of the *Republican* were expecting a reprise of Carson's newspaper articles, they must have been astonished. For if the appearance had undergone a metamorphosis, so had the text.

There were many changes, on several different levels. The simplest was grammatical or stylistic. "Trying," for example, turned into "endeavoring;" "gold fever" into "Gold heat;" "set that way," "Command the day;" "being principally frame buildings," "most of the buildings being framed." In one instance, Carson's rough-and-tumble prose was tidied up, but the result was hardly felicitous: "Now, as regards miners' claims, and what we have to do to get along without shooting each other, and I will cease to annoy you with these letters" was transformed into the more grammatical but vapid "A few words relative to miners' claims, and the best means to be adopted for their equalization and adjustment, may not be out of place in this connection."¹⁰

Of a more serious concern is what the editors chose to incorporate into the book, since, as was indicated above, only about two-thirds of what Carson had written eventually found its way into the second edition.

The ten articles that constituted *Early Recollections of the Mines* were extensively reorganized. Practically all the vignettes that Carson used to illustrate his story were excised and transposed to the end of the section, where they were collected under the cover of "Anecdotes and sketches illustrative of California & Miners' Life." Here they were padded out with parts of nine of thirteen articles from the terminal "Life in California" series.

Large sections were simply deleted. Some were sensible deletions, such as short transition paragraphs that no longer served any purpose. A few were not wholly respectful comments on miners, their political convention in Sacramento, even physicians. Harder to fathom is the total elimination of a wonderful story of the superstitious practices to which miners were susceptible (Article VII). It is a far finer yarn than many that survived.

The *Tulare Plains* suffered less. Those parts dealing with reclamation of marsh land and means of irrigation were cut out, possibly because they were thought to be of too limited appeal. More significant, however, was the virtual elimination of everything that Carson wrote in this section about the California Indians, all of articles V, VI, and most of VII. (In fact, the only part of VII to survive is a description, of all things, of wild horses.) Gone was a lengthy discussion of Indian government, religion, marriage, modes of burial, method of subsistence, and traditions.

Something like forty percent of the material that appeared in the thirteen articles on "Life in California" found its way into the book, and, as mentioned above, was used to flesh out the "Anecdotes & Sketches" section. The rest, which contained descriptions of newcomers, life in the cities, and even the more interesting (to a modern reader at least) crime and fast living, was left orphaned, having appeared too late for inclusion

in the newspaper supplement (first edition) and having been omitted from the book (second edition). It is obvious that neither edition "comprehended" the whole.¹¹

Why the editors chose this course is never explicitly enunciated, but we might hazard an opinion or two.

Certainly they attempted to provide what must have seemed to them a better and more logical structure by picking out vignettes and anecdotes from where Carson had casually strewn them and gathering them up toward the end. The result is a more orderly, almost chronological narrative of activities in the gold region, from 1848 nearly to the date of publication, followed by a compendium of mining camp sketches, which provide a personal touch.

The Indians, I suspect, were sacrificed to prejudice and expediency. The editors might have concluded – and probably correctly – that ethnography was of less interest to their readers than the mining and agricultural pursuits of the newcomers. Why distract the public with details of a civilization in its twilight? Even Carson conceded that "I have no doubt lengthened the description of the Indians of the Tulares to a tiresome point."¹²

Much of Carson's complaints about California's then-current government also did not survive the recision. This is hardly surprising. He had attacked corrupt politicians and ravenous bureaucrats with vigor and at every opportunity. In his opinion, they were nothing more than malignant transients, intent only on plundering the state and then decamping with the spoils. But this discordant note didn't harmonize very well with the overall optimistic theme of the book, which was after all a kind of prospectus for the good life, a chamber of commerce homage to the unlimited potential of California. So Carson's percipient observations simply disappeared.

All of this is, of course, speculation, and in the final analysis everything may have been simply a matter of economics. To have republished all that Carson wrote would have lengthened the book by sixty percent or so, and all of that text would have had to be completely reset. Suitable paper may have been expensive or in short supply. And size and weight may have been a factor, since this little book, as we recall, was intended for shipment by mail to the East Coast. Although we don't know how much the work was intended to sell for, it was probably cheap, and perhaps the editors just decided that they couldn't turn a profit from anything other than an abridgement.

In any event, we may imagine that this wholesale tailoring was the doing of the *Republic's* editorial staff, although it is possible that Carson himself had a hand in it. There is no evidence one way or another.

For eighty years after its publication, *Early Recollections of the Mines* was known largely by reputation, since only a few copies had survived, and those were confined to a handful of libraries and even fewer private collections. The text was reprinted for the first time by William Abbatt in 1931 as part of his *Magazine of History*, but not in a form calculated to reach a large audience. Finally, in 1950, Joseph Sullivan undertook to correct this inadequacy by publishing the work in an edition of 750 copies, printed by The Plantin Press. Both of these men, of course, reprinted the "second," book edition, and by doing so omitted the mass of material that had been pruned away. In all likelihood, neither was aware of it.

Indeed, until very recently, Carson's original text could be read only by consulting the excessively rare newspaper file. This unhappy state changed in 1991, when Peter Browning brought out *Bright Gem of the Western Seas*, which was a verbatim transcript of Carson's entire newspaper account.¹³

Today, therefore, the unambitious may content themselves with a more-or-less readily available Biobooks abridgment. Those with more curiosity and a desire to read the complete Carson can either secure a copy of Browning's edition or strain their eyes poring over a roll of faded and scratched microfilm in the basement of a research library. The former seems to be preferable.

Visit the
WORLD'S LARGEST MARKETPLACE
FOR OUT-OF-PRINT BOOKS



on the Internet at
<http://www.interloc.com>

Over Two Million Titles
Updated Daily!
Fast, Free Search

Interloctm
The Electronic Marketplace

P. O. Box 5, Southworth WA 98386 360 871-3617

Carson's literary career did not end with the publication of his little book, however. In the fifteen months left to him, he produced a lengthy signed manifesto on miners' rights, and under a pseudonym wrote at least twelve letters describing local happenings in Calaveras County and a multi-part series collectively entitled "Scenes in the Mines," very reminiscent of his earlier work. All of these made their appearance in the pages of the *Republican*; none has ever been republished. In a February, 1853, letter to his best friend, Benjamin P. Kooser,¹⁴ Carson confided that some of this material was extracted from an historical romance of California on which he was employing "his idle hours." The novel, of course, was never printed, and the manuscript has never come to light.

Throughout 1853, Carson resided in Calaveras County, chiefly at Carson's Creek, the site of his first great gold strike. In the spring of 1853, he was offered a place on the Whig ticket but declined, a Jacksonian Democrat to the end. Then the Calaveras County Democratic convention, meeting in Mokolumne Hill on May 24, 1853, nominated him for the state Assembly, and Carson accepted. Whether he campaigned actively is not recorded, but he was elected to the Assembly in the general election of September, "by the largest vote on the whole ticket." Before he could take his seat in Benicia, however, he suffered a debilitating recurrence of his old affliction and was brought to Dr. Bateman's Private Hospital in Stockton at the end of November. Treatment was unavailing, and James H. Carson died on the morning of December 12, 1853. He was thirty-two years old. A short death announcement appeared in the *Republican* the next day, and a much lengthier "biography," written by Kooser, was carried on the front page of the December 20 issue. Although Carson had been fortunate at mining, he failed to hold onto his wealth, like so many miners whose stories he chronicled. In the end he was penniless, and the cost of his hospitalization and burial (amounting to more than \$400) had to be borne by his friend Kooser, who observed sadly that "so flitting is honor and fame that only three friends attended his remains to their last resting place."¹⁵

A final melancholy event occurred about a month after Carson's death, when his widow and nine-year-old daughter arrived in Stockton. They must have been nearly as financially straitened as Carson himself, for various individuals took it upon themselves to subscribe about \$1200 to aid them, and a steamship company provided free passage back to the Eastern states.¹⁶

Carson's legacy, of course, is his writing. Indeed, it is the only way we can know him: As a physical entity James H. Carson remains maddeningly intangible — no photograph, no manuscript in his own hand, not even a grave.¹⁷ But out of his letters and articles emerges the image of an attractive man, a virtuoso story-teller pas-

sionately devoted to the freedoms of the independent miner. When Carson wrote his letters and articles he was but four years removed from the earliest days of the Gold Rush, yet it was as ancient history, the world having been turned upside down in the meantime. Carson understood that the Gold Rush represented a watershed in California's history, that it established beyond all doubt that California's fate would never be that of a thinly settled pastoral community. Its tremendous mineral wealth, rather, guaranteed that industrial and agricultural development would follow swiftly. Carson's little book was more than autobiography (although it reveals perhaps as much of this elusive man as we will ever know): *Early Recollections of the Mines*, however gangly and disjointed it might be, was his enduring gift to California, an affirmation of his belief in the state's new and golden destiny.

The Sesquicentennial of California's Gold Rush – that fleeting moment of high history, romance, adventure – is approaching rapidly, and central to its observance, at least for those with a taste for history, ought to be a reacquaintance with some of the vast literature that it spawned. There are hundreds of works to choose from, but among the best, it seems to me, are the autobiographical accounts of those early observers, hardscrabble residents and literary gadflies alike, such as Dame Shirley, Borthwick, and Marryat, to name a few. They have with good reason earned a solid reputation for authenticity, immediacy, and readability, and many are still in print. Read, by all means, what they have to report, but not until you have first consulted the writings of the old pioneer himself, James H. Carson. You will not be disappointed.

NOTES

1. *The Zamorano* 80. Los Angeles: The Zamorano Club, 1945, p. 12
2. See, for example, Bancroft's appraisal: *History of California*, vi, pp. 96-97.
3. Co. F, 3rd Artillery, not Stevenson's Regiment, as is sometimes asserted. Edward Ord and William T. Sherman were the first lieutenants. Carson was the quartermaster sergeant, in which position he had charge of the commissary stores – including flour and whiskey – both of which were in short supply among Monterey civilians, but which the army had in abundance. It is to Carson's credit that during his stewardship there was practically no pilfering and that he did not succumb to blandishments.
4. The source for this is John A. Swan's *A Trip to the Gold Mines of California in 1848*, which he wrote in 1870 and which was eventually copied by Bancroft and incorporated by him into his history of the first year of the Gold Rush. The account was printed in its entirety by The Book Club of California in 1960. On pp. 11-12 of that edition, Swan recounts, "About two hours after I met Lieutenant Ord's party I fell in with Sergeant James H. Carson, Quartermaster Sergeant, and another private soldier on their way...to the mines. I believe they were the first soldiers that got a furlough to go to the mines from old Co. F, U.S. 3rd Artillery. I travelled with them that day, and we camped that night at Webers Creek on the Old Dry Diggings." B. P. Kooser confirms this (*San Joaquin Republican*, December 20, 1853).

5. San Joaquin *Republican*, May 22, 1852. He was a patient of Dr. R. K. Reid.
6. San Joaquin *Republican*, May 29, 1852.
7. Kemble, Edward C. *A History of California Newspapers, 1846-1858*. Los Gatos, California: The Talisman Press, 1962, pp. 171-172. Presumably Kemble was referring to the administrations of Presidents Pierce and Buchanan, and not that of Fillmore. The newspaper was violently anti-Whig.
8. San Joaquin *Republican*, January 17, 1852; May 29, 1852.
9. San Joaquin *Republican*, April 21, 1852.
10. Carson, James H. *Recollections of the California Mines*. Oakland: Biobooks, 1950, p. 24.
11. The evolution of *Early Recollections of the Mines* can be summarized as follows: The first edition was a verbatim reissue of the "Early Recollections" and "Tulare Plains" series, while the second edition incorporated about eighty percent of the material (the rest being discarded), to which was added about forty percent of "Life in California."
12. San Joaquin *Republican*, March 17, 1852.
13. *Bright Gem of the Western Seas: California 1846-1852*. Lafayette, California: Great Western Books, 1991. Browning, despite his claim to fidelity to the original, chose to consolidate Carson's thirty-three articles into thirty "chapters"—presumably in the belief that this produced a more coherent narrative. He also provided chapter headings, some of his own invention. In both Preface and Introduction, he called attention to the amputation of nearly a third of Carson's writings during the preparation of the "second edition." He was the first to observe this, I believe, although Thomas Streeter had noted that there were textual differences between the two editions.
14. Benjamin Park Kooser had been a comrade-in-arms with Carson in Co. F during the Mexican War. He was, among other things, a printer and compositor and worked for a time on the (Monterey) *Californian*, California's first newspaper. Later he became editor of several newspapers, including the San Andreas *Independent* and even the San Joaquin *Republican* itself (1858-1863). He died January 1, 1878, three days short of his fifty-sixth birthday.
15. Most of this information is derived from Kooser's lengthy obituary in the San Joaquin *Republican*, December 20, 1853, which was reprinted in the *Daily California Chronicle* of San Francisco on December 24. Shorter death notices also appeared in the *Alta* (December 14) and the *Sacramento Union* (December 15).
16. John A. Swan in the San Jose *Pioneer*, May 4, 1878, citing a private letter to him from Kooser, June 10, 1869. Oddly, Kooser seems to have suffered a lapse of memory, giving the date of Carson's death as around April 20.
17. It seems likely that he was buried in Stockton's Citizens' Cemetery, which in 1853 lay at the edge of town, about a mile east of the waterfront. Some of the bodies were removed in 1895 to the Rural Cemetery, but apparently not Carson's. As recently as 1933 several bodies of pioneers were unearthed during excavation for an underground fuel tank. Today, the site of Citizens' Cemetery is a dilapidated industrial block.



Douglas W. J. Pepin is a physician who practices in Woodland, California; he has a special interest in Gold Rush history.

A William Morris Diary II

Peter Stansky

The William Morris year, 1996, marking the hundredth anniversary of his death on October 3, 1896, has been an extraordinary time, tinged with sadness at the ending of a life far too soon — at the age of sixty-two — but celebrating the great accomplishments achieved during that lifetime. Mark Samuels Lasner, the indefatigable President of the William Morris Society of America, has estimated that during the year there were 275 events and exhibitions in Britain and seventeen exhibitions in the United States. There were innumerable publications, of which perhaps the most notable, among many, were the completion of Norman Kelvin's edition of Morris letters, the publication of Fiona MacCarthy's biography in the United States (it having been published previously in Britain) and the catalogue of the V & A exhibition, edited by Linda Parry.

But here I will give a personal view of the comparatively few events that I was able to observe or participate in since the end of June, when I ended my earlier diary published in the Fall issue of the *Quarterly News-Letter*. There I concluded with the extremely successful conference held at Exeter College, Oxford (Morris's college) at the end of June. I was not able to do anything Morrisian again until the middle of August, when I went to New York and saw the comparatively small exhibition at the Morgan Library, "Being William Morris," that ran from May 8 until September 1. There was no catalogue so that the only item to remember the exhibition by was the Library's Calendar of Events, which managed to include four illustrations. The exhibition was beautifully displayed and wonderfully balanced in its presentation of the various aspects of Morris's activities, its sections being the Morris Circle, Poet and Author, the Book Arts, The Firm, Socialism and Political Action, and the Kelmscott Press. The bulk of the items on exhibition belonged to the Morgan itself. There were two very effective small subsidiary exhibitions there, one of seventeen medieval manuscripts that Morris had owned (of the 112 he had at the time of his death, the Morgan has thirty-seven) and another of Pre-Raphaelite drawings.

Of the other exhibitions in the United States, I managed to see four, two of them associated with conferences. Let me first mention two small exhibitions in California that did not have talks associated with them. In the "New Main" Library in San Francisco, I did enjoy the small display "Kelmscott and Beyond: William Morris & Modern Fine Printing." It included fifteen Kelmscott books, and also examples of type designs as well as work by British and American printers influenced by Morris, among which were a few items done in San Francisco by such printers as

the Grabhorn Press, Grabhorn-Hoyem, and John Henry Nash. Perhaps the most vital part of the exhibition was a group of broadsides printed by students at a workshop on William Morris and the Kelmscott Press at Dartmouth last summer, including one by the organizer of the exhibition, Asa Peavy. These eight items demonstrated the continuing vitality of the legacy, not through any sort of imitation, but by printing in Morris's spirit.

The exhibition at the Clark Library in Los Angeles, "A Beautiful Book": William Morris and the Kelmscott Press," was also small and select, but more difficult to see. Although not stated in the Clark's newsletter, it turns out that one is supposed to make an appointment to see an exhibition; in any case, the exhibition had been temporarily taken down for a special occasion. One experienced both the down and the up side of librarians' style in that at first there was that brick wall of being sorry at not being able to be of any help whatsoever and then, after some talk, a charming willingness to go to great trouble: A Clark librarian took each item off the book trolley and allowed me to look at them all. The exhibit was framed by predecessors and successors but its heart was about illustrations: Original drawings done for the Kelmscott Press gave one a sense of how Morris worked with Burne-Jones, and the problems he had with Walter Crane and A.J. Gaskin. Gaskin did

A powerful story illustrated by the author...offered for the first time in a fine edition that reveals the full range of its artistry.



The Wonderful Country by Tom Lea

Designed, printed, and bound at the Arion Press in San Francisco under the direction of Andrew Hoyem for William Curtis and Randy Armstrong at the Four-O-Imprint.

- 254 pages, 12 5/8 by 9 inches
- Text and illustrations printed letterpress on French mouldmade Rives
- Bound in full brown cloth over boards with recessed panels for a title label on the spine and an illustration on the front cover
- Slipcased
- Edition limited to 250 copies, signed by the author
- \$400 plus postage, handling, and taxes where applicable

Those who know and appreciate the work of Tom Lea will be proud to own this book, and collectors and libraries will want to have this fine presentation of an important piece of western literature and art.

David Farmer, Director

The DeGolyer Library, Southern Methodist University

A prospectus and sample leaf are available. Please direct inquiries to:

THE FOUR-O-IMPRINT

TEL: 915-670-1486

Post Office Box 16042, Hardin-Simmons University, Abilene, Texas 79698

nineteen illustrations for a Kelmscott Press edition of *The Well at the World's End*. At the Clark there is even a page proof with a Gaskin illustration set in it, before Morris discarded it and decided yet again that Burne-Jones was really the only illustrator that he was comfortable with.

I did manage to return to England briefly and do what I had failed to do in the Spring: Make a trip to the William Morris Gallery in Walthamstow, in the north-east part of London, where the gallery resides in an early residence of the Morris family. I hadn't been there for some time and hadn't seen the new splendid installation of the permanent collection. Under the guidance of Norah Gillow and Peter Cormack, the gallery is in very fine form, and fortunately it had kept up longer than originally scheduled Peter Cormack's terrific exhibition on Morris & Co. stained glass. For a small display it has a wide range, from panels designed by Rossetti and made by Morris, Marshall, Faulkner & Company from 1861 to designs of the 1890s. Included are cartoons by Philip Webb, Burne-Jones, Fairfax Murray, Madox Brown, and many by Morris himself. Dramatically the exhibition is framed, so to speak, by early and late stained glass windows, on a domestic rather than a church scale, both acquired in 1994. There is an excellent handlist, available from the Gallery (Lloyd Park, Forest Road, London E17 4PP).

The other exhibition on display is of a comparatively neglected aspect of Morris's work: Tiles. For this, there is both an extremely useful handlist and a newly published excellent book. Again, the range is considerable, starting with Webb animal tiles, used in Red House, the home he built for Morris at Bexleyheath in 1859. (A reproduction of the squawking duck, rather Morrisian and Webbian, is available at the Gallery.) There are a fair number of the most famous tiles associated with Morris, the ones by William De Morgan, but far less well known are those designed by Morris and Burne-Jones, as well as designs and executions by the Faulkner sisters, Kate and Lucy. Just published is a definitive study, *William Morris Tiles: The Tile Designs of Morris and his Fellow Workers* by Richard and Hilary Myers (available in this country from the Antique Collectors Club, Ltd., Market Street Industrial Park, Wappingers Falls, New York NY 12590). These were two small but stellar exhibitions.

In the last month of the year I took part in two events and saw two exhibitions, one on each coast, ending the Morris year. On December 6 and 7, the City University of New York sponsored "William Morris in Our Time," which also marked the opening the following Tuesday of a fine exhibition at the Grolier Club, "William Morris: The Collector as Creator," organized by Mark Samuels Lasner, with the assistance of the historian and bibliographer of the Kelmscott Press,

William S. Peterson. In the talks given, various aspects of Morris were considered, and there was a good sense of Morris's contemporary relevance. Linda Parry, the curator of the V&A exhibition, spoke on Morris and domesticity, and the emergence of his style. Patrick Brantlinger, the distinguished literary scholar from Indiana University, gave a talk that was something of a contrast to Peter Cormack's. Brantlinger tended to see modern design and its egalitarian implications as within the Morris tradition. Cormack talked of Morris's working with others, making it clear that the laborers at Morris & Co. were less lost to history than one might suppose. It was particularly interesting to hear how Kate Faulkner, as the tile exhibition at the Gallery had made clear, moved on to become more of an independent designer. But Cormack was less sanguine than Brantlinger about the present state of art and design. In the first session in the afternoon Susan Casteras, who has just moved to this coast from Yale to the University of Washington, spoke on the images of Lancelot/Tristan and Guenevere/Iseult in Morris's work, while Peter Faulkner of the University of Exeter, who had done so well in organizing the conference in Oxford (and was on his way to a Morris conference in Naples!) spoke of the problems of feminism in Morris's poetry. Jan Marsh talked about Morris and masculinity. The last session of Friday featured a delightfully funny talk by Lionel Lambourne on Morris in caricature, which of course had quite a few drawings by Burne-Jones; myself on the connections between William Morris and Bloomsbury; and Margaret Stetz of Georgetown University about the similarities between Morris and Olive Schreiner and Charlie Chaplin. There was an inadvertent drama during her talk; as we were running late, a lesbian group demanded to rehearse its slides. Rather incongruously, pictures of Gertrude Stein and Alice Toklas kept running on the screen. It was a bit of New York guerilla theater, but one rather suspected, even though it was very hard on Professor Stetz, who nobly ignored what was going on behind her, that Morris, the radical, who no doubt would have stormed the slide booth and lost his temper, might also rather have relished this contemporary radical touch in the city of New York.

All was calm (except outside, where it was pouring) the next day in the confines of the Grolier Club, where a ravishing exhibition was to be seen and three talks were given on Morris and the book arts, after Mark Samuels Lasner briefly introduced us to each case in the exhibition. The great English print historian John Dreyfus spoke on the legacy of Morris's "typographical adventure;" Nancy Finlay on Morris's book influence in Boston (she is one of the curators of an exhibition on the Arts & Crafts in Boston to be at Wellesley from February 28 to July 14, and then the following Spring [1998] at the Renwick Gallery in Washington); and William Peterson on Morris in the context of nineteenth century printing in Eng-

land. After the talks we had time to look at the exhibition, "William Morris: The Collector as Creator," assisted by a handsome unillustrated checklist of twenty-seven pages, startlingly but presumably legitimately priced to non-members of the Grolier Club at \$17. Appropriately for the Grolier and this Club, the emphasis was on books, and particularly books that Morris owned and used. The items were beautifully displayed, and dealt with Morris the book-buyer and user. Particularly striking was the handsome selection of the early books and manuscripts that he had owned, perhaps most dramatically the thirteenth century Windmill Psalter (from the Morgan) that Morris had purchased from Lord Aldenham for £1,000 (a huge sum then, considering that one could live quite comfortably for a year on about £400), and Morris's check itself was included in the exhibition. Perhaps even more dramatic, never before exhibited, from the Beinecke Library at Yale, was the copy of Skeat's edition of Chaucer that Morris had annotated and used as his "copytext" for the great Kelmscott Chaucer. It was exciting to see assembled so many books that Morris had owned, read, used, and handled.

Appropriately for this notice and for myself, my Morris year ended in California (although admittedly southern California), seeing an exhibition and participating in a symposium, both entitled "Celebrating William Morris," the exhibition being selections from the great Morris collection of dear friends and fellow members of The Book Club, Sanford and Helen Berger. The symposium had talks by William Peterson on the Kelmscott Chaucer; Margaretta Lovell of the University of California, Berkeley, who curated the exhibition, on Morris and the artful life, with particular attention to medievalism; Betsy Fryberger of Stanford on the colors and patterns in Morris's interiors and in Gertrude Jekyll's perennial borders, and myself with a version of my talk on Morris and Bloomsbury (which will make a last appearance as a pamphlet in the Bloomsbury Heritage series!) For the two sections, "The Artful Book" and "The Artful Object," of the exhibit, there was a handsome brochure and checklist. Among so many treasures it is hard to choose which ones to mention. Perhaps among the most striking were the numerous figure drawings by Morris himself and by Edward Burne-Jones. The last item on display was the dye book of the Morris firm (which may have been shown for the first time at a Stanford exhibition in 1975 and had also traveled during the Morris year to England to the V & A), containing swatches and recipes for printed cotton manufactured between 1882 and 1891. Perhaps that pattern book can be taken to stand for William Morris's central message: Through work one can achieve beauty. It has been quite a year.

Peter Stansky, a Director of The Club and Chairman of the Grants Committee, is Field Professor of History at Stanford University.

Central Park Press Ephemera

A. N. Marquis certainly set a standard for *multum in parvo* with his volumes of *Who's Who In America*. For example, take Dave Heron's biographical sketch therein. His whole professional life flashes before our eyes in barely two inches of agate type.

We learn that the *Los Angeleño* and one-time Book Club and Roxburghe Club member was born (1920) David Winston Heron; that his wife is Winifred; that the couple has raised two boys and a girl. And we follow David's progress through almost four decades of his profession of librarianship after an A.B. from Pomona College in 1942. Like so many of us, he had to take "time out" for World War II, in his case 1942-1946. His Army service included a tour of duty in the European Theater of Operations before he was discharged as a first lieutenant.

When Heron returned Stateside, it was to take a B.L.S. degree at the School of Librarianship, University of California, Berkeley. He added a Master of Arts from U.C.L.A. before becoming a reference assistant in Larry Powell's U.C.L.A. Library. When he left, it was to go abroad again, but far from the old E.T.O., becoming a librarian in the American Embassy in Tokyo. (He would return to the Far East again as a library advisor to the University of the Ryukyus at Naha, Okinawa.) Back in Westwood, David worked as an assistant to the librarian of U.C.L.A.'s Graduate Reading Room, then migrated north again, this time to Palo Alto, to serve as assistant to the director of the Sanford Libraries.

Heron became head librarian in Reno when he took over the libraries of the University of Nevada, but traded the Great Basin for the rolling hills of the Kaw (or Kansas) River when he became University Librarian at the University of Kansas, in Lawrence. He was next University Librarian at U.C. Santa Cruz, until 1978. Then, as emeritus librarian, he lectured and consulted before taking a final post (1980-1986) as head of readers' services at Stanford's Hoover Institution.

David put his leisure time to good use, editing (1981) *A Unifying Influence* and, ten years later, writing *Forever Facing South*, the story of the concrete ship S.S. *Palo Alto*, long ago deliberately beached near his Aptos home. (This book is being reprinted by Steve Lawton.) Earlier, Heron honed his writing skills by a stint on the board of the journal *College and Research Libraries* and as editor of its monograph series, while also contributing articles to both general and professional periodicals.

What *Who's Who* neglects to tell us, however, is that one of David's main avocations since 1970 has been that of printer; a hobby printer, if you will, of what he calls "trivia," but, nevertheless, a producer of interesting ephemera.

Heron gave the name Central Park Press to his establishment not to honor Fred-

erick Law Olmsted's magnificent Manhattan open space, but simply because his press was located across Eighth Street from Lawrence's Central Park. The press ceased operation in 1974, but came back to (intermittent) life, from 1975 on, at Aptos. Typesetter David was its C.E.O. His printer's devils were his sons, James G. and Charles Michael. (Both lads, alas, are no longer ink-stained wretches but an architect and a computer engineer, respectively.)

David thus describes his capital equipment: "Treadle-operated platen press, a gift of the late Phil Metzger of Crabgrass Press [Kansas City] fame, manufacturer unknown although thought by Professor George Kane of the Cowell Press, U.C. Santa Cruz, to be a Prouty, ca. 1875. Nine-by-twelve chase. One small, increasingly dull, paper cutter and thirty-odd fonts of type, ranging in size from 12-point Centaur through 124-point wood caps of uncertain origin. A fair assortment of Centaur and Arrighi and one small but elegant font of Mistral. Much of this, with spaces, rules, and furniture, acquired at Al Franklin's emporium in Chicago."

The Club's growing archive of fine print ephemera has just been blessed by a transfusion from the Central Park Press. The forty-seven different pieces include a few Kansas items, such as announcements of meetings of the (Samuel?) Johnson Society; the Wichita Bibliophiles; and the first annual Festival of the Arts at Lawrence's Unitarian Fellowship. (Also a very handsome wedding announcement for daughter Holly Heron.) But most of the material is Santa Cruzan, although there are a couple of announcements for workshops by Heron on library conservation at U.C. Berkeley. There are letterheads; meeting invitations; programs of events; even honorary life membership diplomas for such organizations as the U.C. Santa Cruz Women's Club. There are title pages of one of Heron's annual reports for the U.C. Santa Cruz Library, and a title page for a book by his predecessor at U.C.S.C., Donald T. Clark's *Monterey County Place Names*. Handsomest of all is a broadside for Sanford Berger's talk on William Morris before the Friends of the U.C.S.C. Library. The Herons' continuing interest in art is documented by notices of a U.C.S.C. Women's Club's art show; exhibits at the Art Museum of Santa Cruz County; and showings of Winnie's own colligraphs at Stevenson College and Bargetto Winery in Soquel.

There are, of course, invitations to lunches and parties, *chez* Heron, and Christmas, Hallowe'en and Boxing Day cards. There is even an "invite" to a (hopeful) victory celebration for a supervisorial candidate. Keepsakes include a quotation from *Hamlet*; snippets of verse by Leigh Hunt and David Ray; and a mini-essay by Heron on the subject of the Lincoln-head penny, complete with copper pence attached. Special interests of the librarian-printer are indicated by the presence of

broad­sides for meetings of a possibly facetious Santa Cruz Geographical Society and an indubitably dubious Collective of Old Comrades of the Red Bus.

All in all, this is a charming, often whimsical, collection of print ephemera by one of California's outstanding university librarians.

— Richard H. Dillon

Gifts & Acquisitions

We have received for review a copy of *Antiquaries, Book Collectors and the Circles of Learning*, edited by Robin Myers and Michael Harris, St. Paul's Bibliographies, 1996, available in the United States from the Oak Knoll Press, New Castle DE 19720. This is a well-printed small hardcover book of 176 pages; the price is \$39.95 plus shipping.

The various contributors provide well-written "views of the world of learning from different angles...in the fields of literature, archeology, architecture, and textual study," considering individual collectors and antiquaries. There are fascinating chapters on the relationship between scholars and their books; on individual collectors or antiquaries; on the transfer of manuscripts; and, as an ending, a short history of the Society of Antiquaries in London, "itself one of the main centres of learning for many generations."

This most readable book will interest any collector or librarian.



Sadly we learn that member Morris A. Gelfand of Roslyn, New York, has sold the printing equipment of his Stone House Press to William S. Miller, owner of The Printery, an old letterpress shop in Oyster Bay, New York. Morris Gelfand has arranged with Lynne and Robert Veatch, antiquarian book dealers in Smithtown, New York, for the sale of the Stone House Press back list. It seems that Miller will take on Gelfand's publishing venture. On his usual visits, Morris Gelfand would bring us a copy of his most recent production, many of which were chosen as one of the "50" by the AIGA. Apparently, that era is gone, and we will miss it.



We note with interest that Yolla Bolly Press members James and Carolyn Robertson are busy with a very large color book on the artists of the Bohemian Club, edited by members Kevin Starr and Gary Kurutz.



Our wonderfully generous member Betty Potter has again given the Library some uncommon and wanted books which will add greatly to our collection of Western printing. Of the six, three were printed by the Kennedys — "the Kennedys" includ-

ing, for the first time, Ben Kennedy, Lawton's brother. This particular item, a Bio-book entitled *McGowan vs. California Vigilantes* (1946), includes an unusual autographed poem by Charles Erskine Scott Wood.

The highlight of the collection is a John Henry Nash, *Old California*, 1924, with reproductions of ten watercolors by Rowena Meeks Abdy; it is inscribed by the artist, her husband, who edited the book, and John Henry Nash, and the forward is by Gottardo Piazzoni.

One Grabhorn item is *California 1847-1852: Drawings by William Rich Hutton*, 1962, published by the Huntington Library. Sincere thanks to Betty Potter for her generous gift of these very special books.



Barbara Land, our nearly full-time worker and associate librarian, has again discovered for us a most unusual item from a 1901 San Francisco printer-publisher – and bought it as a gift to the library. The title of Barbara's gift is *About Dante*, but the author, Frances Fenton Sanborn, is unknown to us; even less known, if possible, is the San Francisco publisher, The Whitaker and Ray Company. This happy find is "unique" as far as state is concerned. It would appear to have been wrapped up and put away – and forgotten. Most curious, the dustwrapper is almost as fine. And further, the initial "B" on the wrapper indicates, obviously, the local artist who rendered his (or her) version of a painting of Dante by Rossetti. Of course we are delighted to have this uncommon book, and our sincere thanks to dear Barbara for yet another contribution.



The library has just received from author-member William Kostura the first volume of a neighborhood history, *Russian Hill: The Summit 1853-1906*. This 130-page soft-cover book, 8 ½" x 11", is a most interesting illustrated treatment of the people who represented architecture, such as Bernard Maybeck and Willis Polk, and the Reverend Joseph Worcester, of Swedenborgian fame, who influenced Maybeck, and who fostered fin-de-siècle art. Russian Hill dweller Gelett Burgess and friends, *Les Jeunes*, produced *The Lark* from May, 1895, and, later, Burgess's most outrageous efforts appeared in *Le Petit Journal des Refusées*. When Frank Norris quit his job as editorial assistant at *The Wave*, Burgess accepted it. (For a facsimile of an amusing contribution by Burgess to *The Wave*, an interview with Cissy Fitzgerald, a member of the Orpheum vaudeville circuit, see *The Club's Bayside Bohemia*, 1954.) Kostura's book touches on the contributions of many members of this group, Porter Garnett, Bruce Porter, and Florence Lundborg, for example. It also deals with some of the more staid settlers of the area, and details the architectural losses and the survivals

that contribute to Russian Hill's *genius loci*. Kostura, an architectural historian, has researched the subject with great care (he began the project in 1981) and presented it with verve. We believe he has produced not only a noteworthy contribution to his chosen period and field but also a great bargain at \$17.95, plus tax, postage paid by the publisher, Aerie Publications, San Francisco.



Long-time member and former president of The Club Dr. Albert Shumate has given the library an early Auerhahn Press item, *Gold/Fish Signatures*, poems by Paul Reps, 1962. This is one of the more unusual books from a young press that this reviewer has ever seen. It is one of the first printings that Andrew Hoyem worked on as a typographer with David Haselwood. This curious collaboration consists of parts of poems written by American poet Paul Reps on sixty-seven pages with *sumi* drawings and Japanese-style fish prints, *gyotaku*. The compressed poetry appears unpolished and "brief as slang." This unbelievable book concludes with the poet's short autobiography. The whole was reproduced in Japan by the Charles E. Tuttle Company in an edition of 1,000, and bound in the Japanese fashion, decorated with gold tea-chest paper. This book is another instance of "seeing is believing," and our sincere thanks to Dr. Shumate.



We have received for review a new International Typeface Corporation (ITC) publication of forty-five pages, extremely handsome and wonderfully printed, representing their latest acquisition in digital composition. They just acquired the Golden Cockerel Press Eric Gill typeface – two body faces only. The Rampant Lions Press still has the exclusive on the larger Gill display type – which they furnished in reproduction proofs for The Club's 1990 *A Typographical Masterpiece*. The sizes acquired by ITC are illustrated on the last page of this well-designed and very well printed work by Stinehour Press in both letterpress and offset lithography.

In addition to the foreword, five essays have been contributed by noted authorities; the best is James Mosley's. John Dreyfus's contribution appears to us as a dying gasp considering his long experience at the London Monotype Corporation with hot-metal typefaces. Sebastian Carter's essay on "The Golden Cockerel Press, Private Presses, & Private Types" is excellent, and the final is "The Digital Development of ITC Golden Cockerel." There is one valuable reproduction of all the Golden Cockerel Press ornaments acquired, with the Roman, Italic, titling, and decorative initials. We note with some interest the Eric Gill script cypher used here and on the inside flyleaf; this we had never seen before, nor was this design reproduced in *The Printed Engravings of Eric Gill*.

This remarkable book was printed in an edition of 1,000 copies, of which 500 copies are for distribution at the ATypI conference at The Hague; 300 copies are for sale at The Veatchs Arts of the Book, P. O. Box 328, Northampton, Massachusetts 01061, at the modest price of \$35.00 plus \$3.00 shipping.

— Albert Sperisen



The Book Club has just received Marianne Tidcombe's *Women Bookbinders, 1880-1920*. This well-done reference lists all the English lady fine binders from the days of Sarah Prideux to the 1920s. The information is very useful for understanding the position of women in the bindery trade; the author discusses women in the trade both before and after this time, as well as how the trade itself changed over time. Thank you, Oak Knoll Books, for the generous gift of this wonderfully useful book.



The Book Club has just acquired a copy of *Check-list, or, Brief Catalogue of the Library of Henry E. Huntington* 1st instalment, printed in 1919. Mr. Huntington was an early member of The Club as well as the creator of the library bearing his name. This work on English literature to 1640 is an important addition to the library as it shows the interests of early members and is also a forerunner of the Pollard and Redgrave *Short Title Catalogue*. This copy was originally in the library of the Hispanic Society of America and was bound by them with the original wrappers enclosed. It covers the alphabet from A to Camden.

— Barbara Land



From Seattle member George H. Tweney we received last winter a welcome gift of two copies of the catalog from Pacific Book Auction Galleries for the sale of the library of the late Prentice Bloedel. One is the regular catalog for the sale, which took place on November 14, 1996, but the other is one of twenty copies specially bound in green cloth for family and friends. Both contain Mr. Tweney's tribute to Mr. Bloedel, a distinguished collector and philanthropist, and Mr. Tweney signed both. As he notes, the collection of Western and Northwestern Americana was a remarkable one and the catalog contains much valuable bibliographic material. Mr. Tweney added a gracious touch to his gift by commissioning the making of a handsome green cloth slipcase to house both catalogs.

Thank you, George, for this important reference.

— Ann Whipple

Serendipity

Musings by the Committee Chairman

Honor where honor is due. Dick Dillon, recipient of The Club's 1996 Oscar Lewis Award, received on May 22 the San Francisco Historical Society's Award of Merit for his "well-researched and well-written books." And the honors keep coming for Book Clubbers: Dick notes that the students of Doyce Nunis (recipient of the 1995 Oscar Lewis award) have named an endowment after their friend. Doyce has edited the *Southern California Quarterly* pro bono for thirty-five years! Now the Doyce B. Nunis Award for the Best Article in the Quarterly by a Young Scholar will reward scholarship.

Along with historian Dillon, on February 4, The Book Club honored Marjorie Stern, who thinks of books in terms of libraries – the New Main in San Francisco, to be exact. Appropriately, her Oscar Lewis award celebrated her love for the art of the book. "Who will be the great printers of tomorrow?" she asked, and answered that we can encourage their development with the examples of fine printing in the New Main – fittingly housed in the Marjorie G. & Carl W. Stern Book Arts & Special Collections Center on the sixth floor. Specialties include Robert Grabhorn's printing collection, augmented by Club members Bill Barlow, George Fox, Andrew Hoyem, and Jeffrey Thomas; Richard Harrison's calligraphy; and noteworthy collections of Sherlock Holmes, humor, children's books, little magazines, California authors, and San Francisco's own Robert Frost.

Marjorie Stern was one of the famed "3 Ms" – along with Margaret Mayer and Mary Louise Strong – who in 1988 began the drive to replace architect George W. Kelham's Renaissance Old Main, a gorgeous building from 1917, but now cramped. Their stories, and others, appear in Peter Booth Wiley's beautifully designed and illustrated 240 page book, *A Free Library in This City: The Illustrated History of the San Francisco Public Library* (Weldon Owen, 1996, \$34.95). Released on New Main's opening day, April 18, 1996 – 90 years after an 8.3 earthquake and three-day fire laid the Bay City in ruins – Wiley's book traces the role of libraries from ancient times before examining Gold Rush San Francisco. In 1877, capitalist Andrew Hallidie, whose name is forever linked with the cable car, joined Denis Kearney, president of the Workingmen's party, and single-taxer Henry George to propose a public library for San Francisco. On June 1, 1879, their dream came true.

As an historian, I draw attention to the Daniel Koshland San Francisco History Center, which adjoins Special Collections. Public shelves display basic city references such as block books, insurance maps, real estate circulars, municipal reports,

lists of voters, society guides, and water tap records, while the card catalogue provides details. More than 250 thousand photographs pinpoint houses by street, and manuscripts range from William A. Leidesdorff's papers through Gold Rush letters, Lillie Coit's diary, 1906 earthquake memories, and Mayor James Phelan's correspondence, to Hippias and the Indian occupation of Alcatraz. If all is too deadly quiet, toll the salvaged bell from the PMSS *Golden Gate*, wrecked in 1862.



IT'S OUT! Gary Kurutz's monumental *The California Gold Rush* is available. In this QN-L we feature a study of one of its entries in Douglas Pepin's able description of the 1852 production and printing of Kurutz #119, James Carson's *Early Recollections of the Mines*.

The Gold Rush made the California we live in today. As early as 1853, when historians declared the rush over, virtually every community in the United States and most of the nations around the world knew its effects. Since 1848, billions of Americans, cumulatively, have lived in the United States, yet Gary Kurutz is the first to provide a descriptive bibliography, not the "check lists" that we historians call "bibliographies," describing that defining era when thousands of Argonauts came from around the world to "See the Elephant."

A few collectors and institutions have assembled the famed Zamarano 80, so here is a new challenge: Collect the Kurutz 707! To begin the race, Kurutz #44, The Book Club's *The Log of Apollo* (1986), edited by James P. Delgado, is available at a very reasonable \$75 (a recent bookseller's catalogue offered it for \$150). In this beautiful Arion Press volume, Joseph Perkins Beach, son of the ship's owner, gives a day-to-day account of the eight-month trip to California on the 121-foot packet *Apollo*. After this three-master's arrival in September 1849, her eighty-two passengers and crew quickly dispersed, and she became a storeship and famous coffee house (Peet's, Pasqua, and Starbucks are nothing new) until destroyed in the great fire of May 4, 1851.

For those checking shelves for first editions of the Kurutz 707, did I mention that a slender 1854 volume by J. R. Ridge is Kurutz #533.1a? Rather than despairing at the elusiveness of a first of *The Life and Adventures of Joaquin Murieta*, acquire the Book Club's fine \$42.50 substitute: *A Trumpet of Our Own* (1981). Not since "Yellow Bird" had these pieces set in type in the 1850s, have they been available to readers. Editors David Farmer and Rennard Strickland conclude that Ridge was "the first American Indian writer to be professionally recognized and to support himself by his pen," while Peter Koch's design surpasses the original appearance of these writings. Miner, trapper, trader, novelist, poet, law student, county officer, journalist, editor, publisher, duelist, Democratic politician, and Knight of the *Columbian Star*,

John Rollin Ridge (1827-1867) appears before a new public wearing a different hat: Defender of his people, the Cherokee, as well as California's Native Americans.

Because some Gold Rush items exist only in single, institutional copies, perhaps someone will reprint the entire Kurutz 707 for the Sesquicentennial. Considering the number of reproductions of the 128 fat government volumes of the Civil War's *Official Records*, the bulk should be no problem.

The 30th California International Antiquarian Book Fair, February 21-23, was a grand success. Of course, The Book Club had a booth. One hot topic is how the internet provides unlimited opportunities for book-lovers. While we are waiting for a spider to spin the electronic strand to enmesh us in the World Wide Web, we have been taking notes as where to browse. "Bibliophile" <www.auldbooks.com> links those wishing to discuss and market books, while "ExLibris" specifically addresses rare book collectors. Seeking rare or obscure in-print books? The Web site of the Antiquarian Booksellers Association of America <www.abaa-booknet.com> connects half of the 450 ABAA members, while "bibliofind," <www.bibliofind.com> which started in September, and claims one million listings, and "Amazon" <www.amazon.com> are more general. In late February, according to the FABS newsletter, INTERLOC <www.INTERLOC.com> became available to the public with about two million records. Locally, the Pacific Book Auction Galleries (133 Kearny) has placed its catalogues on-line for viewing and bidding. The internet has proven invaluable for searching, price comparison, and negotiation. As collectors search for value, bookseller and Book Club member Tom Goldwasser opined that electronic shopping "will tend to push prices down."

In the fair issue of *Bookman's Weekly*, February 10, Book Club member Charles N. Johnson describes the publishing life of Wallace Hebbard and provides a checklist of this Santa Barbaran's imprints. The list of special issues on the inside front cover is noteworthy. Furthermore, this weekly will match buyers and sellers through its "Automated Bookman." The March issue of *Biblio* reprints two classics, Michael Harrison's "How I Built a Poor Man's Library," and the more evocative piece by Maggie Harrison, "Life with a Bibliomaniac." (My wife continually reminds me of Maggie's lament that she never had a dining room.) Originally presented to the Sacramento Book Collectors Club, they first reached a wider audience through the *QN-L*.

Apropos of our Sacramento sister, Robert Young, Jr., their newsletter editor, has a fine article on his friend Henry Miller in the February issue of *Biblio*. Bob also attests to the glories of cyberspace. After twenty-five agonizing years of seeking for a copy of his "beloved friend" Robert Nathan's first novel, *Peter Kindred* (1919), Bob surfed the Bibliofind wave and, like a riderless board, up popped a copy!

Interest in photography remains strong: Gary Kurutz's pamphlet mentioned in the last *QN-L* has sold out, but now another temptation appears. Do you have old photos to date and geographically locate? Carl Mautz has produced an invaluable 600-page reference guide describing photographers active until World War I in the territory west of the Mississippi River. For those who wish *Biographies of Western Photographers* for \$85, please contact Carl Mautz Publishing, 228 Commercial Street, Suite 522, Nevada City CA 95959; 916 478-1610.

— Dr. Robert J. Chandler

Word from the Frozen North

QN-L readers and devotees of fine printing will doubtless recall the name of Will Powers, who now lives in Birchwood, Minnesota, and expresses some feeling about his adopted home in the e-mail address of "Wilpow@Nowheresville,Man." Will recently checked in with a note and a clipping from the Saint Paul (Minnesota) *Pioneer Press* of January 13th last, entitled "Thawing Out an Old Tradition." This is the account of a feat undertaken by the Ampersand Club, to wit, printing a book on the ice. This sixty-seven-year-old club of bookbinders, printers, librarians, book collectors and the like decided, according to Rob Rulon-Miller, an antiquarian bookseller of St. Paul, to follow a tradition dating to seventeenth-century London, where "Frost Fairs" were held when the Thames froze over. The Ampersand crew gathered in a rented fish house on Bellaire Bay to print 100 copies of a sixteen-page chapbook called "On the Rocks," a compendium of words about alcohol and drinking from the library of the late M.F.K. Fisher. The books will be distributed to Ampersand members, libraries, and the Minnesota Historical Society. Mr. Rulon-Miller declared that the event was staged for the participants' own entertainment (thirty-five degree-below zero windchills that Sunday, however) and to show the Minnesota Center for the Book Arts "what a Winter Book was *really* like." Peppermint schnapps, appropriately enough, was among the sustaining substances provided for those involved. (But "sizzling brats"?) Thank you for the story, Will.



We report with great sadness the death, on March 10, 1997, of Paul Markham Kalanihukiheionamoku Kahn, long-time Book Club member. Paul will be missed for his vast erudition and his gentle wit. Despite the demands of his academic and professional life, Dr. Kahn pursued an astonishing range of bibliophilic interests and activities. He made available his superb library of Hawaiiana, now in the state archives of Hawaii, when The Club published (1991) David Forbes's *A Pictorial Tour of Hawaii 1850-1852: Watercolors ... by James Gay Sawkins*. Dr. Kahn also tirelessly and anonymously assisted editor Mary Tanenbaum in the preparation of the Keep-

sake for 1989, "Chinese Book Arts and California." Our condolences to Dr. Kahn's widow, Linda, and to their family.

We have also received the sad news of the death of a long-time member from Australia, Alexander Thorley Bolton, on November 18, 1996. Mr. Bolton was sole proprietor of the Brindabella Press of Deakin, Canberra, where he sought "the perfect book." Mr. Bolton was known as a humane and "creative force in Australian publishing over a long period." We offer condolences to his family.



The Zubal Auction Company of Cleveland, Ohio, recently offered an item which had been "In the Updike family for over 100 years." This was *Memoirs of the Rhode-Island Bar* by Wilkins Updike, Esq., "the Updike family copy with three presentations on title, viz.: 'Daniel Berkeley Updike from his Grand Father W Updike Nov. 20th 1864'; 'Mary Rodman Updike Ely from Daniel Berkeley Updike March 30, 1930.'; and 'Esther Stockton Ely Bowers from Mary Rodman Updike Ely March 20th 1945. Considering that D. B. Updike would have been only 4 years old at the time of the first presentation, an incredibly early association item."



Readers have puzzled over the identity of Annie Racer, author of "The Talent of Dan DeQuille," which appeared in the Spring 1997 issue of QN-L. Dr. Chandler's slender red-headed friend is none other than Stanford University Librarian Emeritus David C. Weber.

A Reminder

Nominations for the Oscar Lewis Awards
in Western History and Fine Printing for 1998
should be received in The Club's offices by
October 1, 1997.

Elected to Membership

<i>New Patron Member</i>	<i>Address</i>	<i>Sponsor</i>
Roger Gozdecki	Covina	Earl Emelson
Patricia Adler Ingram	Los Angeles	Doyce B. Nunis
Harold E. Kahn	San Francisco	Membership Committee
<i>New Sustaining Members</i>		
Leonard Berardi	Nevada City	Former Member
Mark Samuels Lasner	Washington, DC	Peter Stansky

Quarterly News-Letter

New Regular Members

John Balkwill	Santa Barbara	Gregor Peterson
Joseph C. Baillargeon	Seattle, WA	George H. Tweney
Alex Buller & Barbara Lafargue	Oakley	John W. Borden
Helen S. Charles	Gold Run	Membership Committee
Glen Dawson	Pasadena	Former Member
Frank B. Fryman	Citrus Heights	Vincent J. Lozito
Lucian & Cazzie Fulger	San Francisco	Louise Moises
Chris George	Covina	Earl Emelson
James Harrington	San Francisco	Gary F. Kurutz
Edward R. Hatton, M.D.	Monterey	Membership Committee
Carol Jensen	San Francisco	Robert D. Haines
David Kalifon, M.D., J.D.	Malibu	Alfred W. Newman
Darwin Labordo	Sierra Madre	Vincent J. Lozito
Donn Marinovich & Sherrin Grout	Columbia	Deke & Joanne Sonnichsen
Melvin Mason	Tarzana	John W. Borden
William Maxwell	Stockton	Vincent J. Lozito
Daniel T.T. Middleton	San Francisco	Peter Stansky
David Morgan	San Francisco	Ralph Kellogg, M.D.
Clifford A. Moss	Daly City	Robert Chandler
Kevin Mullen	Novato	Robert Chandler
Richard F. Olson	Walnut Creek	Robert J. Chandler
Stephen Orgel	Stanford	Peter Stansky
Dr. Mary G. Paquette	Sonora	Claudine Chalmers
Jacques Périllhou	Carcassonne, France	Claudine Chalmers
Ward S. Pynn	Concord	Robert J. Chandler
Susan L. Snyder	San Francisco	Harry R. Goff
Mary K. Young	Old Greenwich CT	Membership Committee

The following members have transferred from Regular to Sustaining status:

Richard Coopersmith, M.D.	San Francisco
David Graham	San Francisco
William Laws	Tucson AZ
Donald Tinker	Santa Cruz

The following members have transferred from Sustaining to Patron status:

Ray Brian	San Francisco
Dr. J.S. Holliday	Carmel

INVITATION TO CONSIGN

Fine & Rare Books

Manuscripts & Historical Collectibles

We are currently accepting consignments for upcoming sales. If you have property you are interested in selling and would like to receive a free auction estimate, please call one of our specialists listed below.



Upcoming Auction:
July 16, 1997

BOOK & MAP INQUIRIES:

Kurt Zimmerman

Tel (415) 861-7500 ext. 204 Fax (415) 553-8678

AUTOGRAPH & MANUSCRIPT INQUIRIES:

Gregory Shaw

Tel (213) 850-7500 ext. 286 Fax (213) 850-5843

BUTTERFIELD & BUTTERFIELD

CALIFORNIA BOOK AUCTION GALLERIES

A DIVISION OF BUTTERFIELD & BUTTERFIELD AUCTIONEERS, INC.

Member: International Association of Auctioneers **IAA**

290 San Bruno Avenue San Francisco, CA 94103

7601 Sunset Boulevard Los Angeles, CA 90046